



Mary
MARTIN *Ezio*
PINZA

In the Critics' Award Musical Play

South Pacific



RICHARD RODGERS and OSCAR HAMMERSTEIN 2nd
in association with LELAND HAYWARD and JOSHUA LOGAN

present

MARY
MARTIN

EZIO
PINZA

In the Critics' Award Musical Play

South Pacific

Music by RICHARD RODGERS

Lyrics by OSCAR HAMMERSTEIN, 2nd

Book by OSCAR HAMMERSTEIN 2nd and JOSHUA LOGAN

Adapted from JAMES A. MICHENER'S Pulitzer Prize Winning
"TALES OF THE SOUTH PACIFIC"

Book and Musical Numbers Staged by JOSHUA LOGAN

Scenery and Lighting by JO MIELZINER

with

MYRON
McCORMICK

JUANITA
HALL

WILLIAM
TABBERT

BETTA
ST. JOHN

MARTIN
WOLFSON

HARVEY
STEPHENS

HENRY
SLATE

ARCHIE
SAVAGE

FRED
SADOFF

DON
FELLOWS

Costumes by
MOTLEY

Musical Director
SALVATORE DELL'ISOLA

Orchestrations by
ROBERT RUSSELL BENNETT

Mary Martin



—Halsman

MISS MARTIN last summer ended a triumphal transcontinental tour under the Rodgers and Hammerstein banner as the star of the National Company of "Annie Get Your Gun." Her portrayal of Annie Oakley, the backwoods shooting marvel of the Nineties, captivated the country. It was a high point in a stage career that had started with the flash and impact of an explosion. As theatre-goers hereabouts remember, Miss Martin some years ago burst into overnight Broadway fame shedding ermine at a wayside Siberian railroad station and warbling "My Heart Belongs To Daddy" in "Leave It To Me." Before playing the fabulous trigger girl in "Annie," she had been seen and cheered as the wistful heroine of "Lute Song," a classical Chinese fantasy, and as the highly decorative animated statue in "One Touch of Venus." Born in Weatherford, Texas, Miss Martin first applied her talents to dancing. A school she started for the younger set of her home town became so

popular that she branched out in two neighboring communities before shutting shop and leaving on a prospecting trip to Hollywood. The quest was disappointing. The movie bigwigs were in no hurry to sign her, but Producer Lawrence Schwab, who heard her sing at the Trocadero, was so impressed that he placed her under contract and sent her to New York, where he eventually "loaned" her to Vinton Freedley for "Leave It To Me," in which Billie Gaxton and Victor Moore were starred. In rehearsal Cole Porter, composer, and Sam and Bella Spewack, authors of the show, were delighted with her fresh personality and native skill and built up her part. Upon the closing of "Leave It To Me," she was, of course, rushed to the Coast, where she has made "The Great Victor Herbert," "Birth of the Blues," "Star Spangled Rhythm," "Happy Go Lucky," "Kiss the Boys Goodby" and "True To Life," in which she was co-starred with Franchot Tone and Dick Powell.



Ezio Pinza

LONG the leading *basso cantante* of the Metropolitan Opera, Mr. Pinza makes his first legitimate-theatre appearance in "South Pacific." He has sung in virtually every major opera house in the world and is famous for his interpretations of Don Giovanni, Boris Godunoff, Figaro in "The Marriage of Figaro," Don Basilio in "The Barber of Seville," Mephisto in "Faust," and other roles. His background is full of the stuff that legends are made of. In his youth, Mr. Pinza, a Roman by birth, was a professional bicycle racer and gave up pushing the pedals only when he found that he couldn't win first prize in the big contests. His voice was "discovered" in a shower room after one of these races. His father took him to Vezzani, of the conservatory at Bologna, then regarded as Italy's foremost vocal teacher. Vezzani first refused to take him on as a pupil, but changed his mind after Mr. Pinza had studied for a year with another teacher. Now Vezzani indulged in a bit of

innocent deception. To save the young man's pride, he made him believe that he had prevailed upon the mayor of Pinza's home town to contribute a scholarship while, in reality, the expense came out of the teacher's own pocket. During his years of study Mr. Pinza earned his livelihood as a carpenter, a baker and, at times, as a railroad flagman. He made his debut as Orviso in Bellini's "Norma" at the small opera house in Sorcino near Milan, but the first world war interrupted his career, which was not resumed until 1919 when, on a special leave from the army, Captain Pinza sang King Marke in "Tristan and Isolde" at three hours' notice. After his discharge, he became a member of the Royal Opera in Rome and La Scala in Milan and also appeared regularly at the other important Italian opera houses before making his American debut at the Metropolitan. Mr. Pinza is a top-ranking concert and radio star, and his records are in the best-selling class.





THE MEN WHO CREATE

Richard Rodgers

Richard Rodgers, who wrote the enchanting music for "South Pacific," has also produced the fabulously successful musical play with Oscar Hammerstein 2nd, Leland Hayward and Joshua Logan. One of the foremost composers in our musical theatre, the melodies he wrote for "Oklahoma!," "Carousel," "Allegro," and the motion picture "State Fair," to mention his most recent work, are known and loved by millions.

Mr. Rodgers' career began some twenty years ago when, with the late Lorenz Hart as his lyricist, he worked on a modest semi-amateur show called "The Garrick Gaieties" for the Theatre Guild. This fresh and sprightly little revue enjoyed an amazing success, for which Mr. Rodgers' delightful songs were largely responsible.

In the years that followed, Rodgers and Hart, who first became a team when they wrote a Varsity show while students in Columbia University, made Broadway history with a long line of hits, among them "Dearest Enemy," "Peggy-Ann," "The Girl Friend," "A Connecticut Yankee," "Present Arms," "Spring Is Here," "Jumbo," "On Your Toes," "Babes In Arms," "I'd Rather Be Right," "I Married An Angel," "The Boys From Syracuse" and "By Jupiter." The music from all these shows is popular to this day.

When still a freshman in Columbia, Mr. Rodgers submitted an entry for the Varsity Show. One of the upper-class members of the show committee who liked the music and held out for the freshman composer, was Oscar Hammerstein 2nd. They've been friends ever since. More recently, they have become collaborators. With Mr. Hammerstein supplying the books and lyrics, they wrote "Oklahoma!," "Carousel," "Allegro" and "State Fair" and, of course, "South Pacific." In 1944, the Messrs. Rodgers and Hammerstein entered the production field with the eminently successful "I Remember Mama." They have since produced "Annie Get Your Gun," "Happy Birthday," "John Loves Mary" and "Show Boat."

Oscar Hammerstein 2nd

Oscar Hammerstein 2nd, lyricist, playwright and producer, has established a record that has never been equalled in the American theatre, and it may safely be said that his achievements have placed him at the head of his profession.

As this souvenir book went to press, Mr. Hammerstein was represented by six successful productions — "South Pacific," "Show Boat," "Annie Get Your Gun," "Allegro," "Oklahoma!" and "Carousel."

He is the author of the books and lyrics of "Oklahoma!" "Carousel," "Show Boat," "Carmen Jones" and "State Fair," author of the lyrics and co-author of the book of "South Pacific," and co-producer, with Richard Rodgers (who composed the music for "South Pacific," "Oklahoma!," "Allegro," "Carousel" and "State Fair"), of "Annie Get Your Gun," "Show Boat," and "South Pacific."

His first success came in 1922, when he wrote "Wildflower" with Otto Harbach. This was quickly followed by an even greater hit, "Rose Marie," which he did in association with Mr. Harbach and Rudolph Friml.

With Jerome Kern he wrote "Sunny," "The Desert Song" had music by Sigmund Romberg, but in the case of "Show Boat" he worked again with Mr. Kern. Then followed "New Moon," "Music In The Air," "Sweet Adeline," and many others. His association with Mr. Rodgers, which produced "Oklahoma!," "Carousel," "Allegro" and "South Pacific," started about six years ago.

Mr. Hammerstein represents the third generation of a famous theatrical family. His grandfather was Oscar Hammerstein I, grand opera impresario. His father, William Hammerstein, for years was director of Hammerstein's Victoria, one of the most popular vaudeville theatres in its day.

RICHARD RODGERS JOSHUA LOGAN

OSCAR HAMMERSTEIN 2ND

LELAND HAYWARD





Leland Hayward

Leland Hayward is that *rara avis* on Broadway—a producer who has never had a flop. On the contrary, the five plays that have borne the Hayward imprint have been resounding hits—"A Bell for Adano," "State of the Union," "Mister Roberts," "Anne of the Thousand Days," sponsored with the Playwrights Company, and now "South Pacific," presented with Richard Rodgers, Oscar Hammerstein 2nd and Joshua Logan.

Mr. Hayward is another living demonstration of the truth that luck plays only a minor part in theatrical success. A glance at the list of his productions shows that three of the five plays he has presented were adaptations of books. It was Mr. Hayward's keen perception of the dramatic values inherent in such novels as "A Bell for Adano," "Mister Roberts" and "Tales of the South Pacific" that was responsible for their transference to the stage.

Literary taste and insight, however, are not the only factors in Mr. Hayward's success as a producer. His background as an actor's agent has given him an unusually wide acquaintance with actors and actresses and he has an almost uncanny ability not only in casting players for their proper roles but also in obtaining the services of the desired performers whenever needed. Moreover, he is a brilliant executive with a remarkable talent for getting things done and done quickly.

It was through his activities as an actor's representative that Mr. Hayward first made a name for himself in the world of the theatre. The story of how he became an agent by arranging for the Astaires to appear at a night club is now a Broadway legend, but it is a fact that this act of friendship made him realize that there was money to be made in exercising his judgment and ingenuity in selecting the right actor for the right assignment. It is an ability that has become famous in the entertainment industry and made him the representative of an impressive number of Broadway and Hollywood stars, more than forty of them, each earning in excess of \$3,000.00 a week.

Joshua Logan

In his two greatest and most recent successes, "South Pacific" and "Mister Roberts," Joshua Logan, co-author and director of both plays, has dealt with the Navy. Oddly enough, Mr. Logan is an Army veteran, having served overseas in World War II as a captain in the Air Forces Combat Intelligence. Anyone who has seen Mr. Logan's two hits will agree, however, that there is little about the behavior and reactions of Navy personnel, enlisted men as well as officers, which he doesn't thoroughly understand.

Mr. Logan's first assignment upon his return from war service—he was in uniform four and a half years—was the direction of "Annie Get Your Gun." Since then, he has staged not only "South Pacific" and "Mister Roberts" but also "Happy Birthday" and "John Loves Mary," both produced by the Messrs. Rodgers and Hammerstein. Mr. Logan was associated in the production of "John Loves Mary," as he is in the case of "South Pacific."

Among the Broadway productions he had previously directed were "On Borrowed Time," "I Married An Angel" (by Richard Rodgers and Lorenz Hart), "Knickerbocker Holiday," the first Playwrights Company presentation; "Stars In Your Eyes," with Ethel Merman and Jimmy Durante; "Morning's At Seven," "Higher and Higher" (another Rodgers-and-Hart work), the revival of "Charley's Aunt," with Jose Ferrer, and "By Jupiter" (also by Rodgers and Hart).

A native of Texas and a graduate of Princeton, he received, while a student, a scholarship that enabled him to study for nine months with Stanislavsky at the Moscow Art Theatre.

At Princeton, he wrote and directed some of the Triangle shows. With Brette Windust and Charles Leatherbee he founded the University Players, in which Margaret Sullivan, Henry Fonda, Jimmy Stewart, Kent Smith, Myron McCormick and Mildred Natwick got their start.

Left to right — Joshua Logan, Ezio Pinza and Mary Martin at an early rehearsal of "South Pacific"





Richard Rodgers Describes the Problems of Adapting "Tales of the South Pacific" to the Stage

By RICHARD RODGERS

I HAD one deep reservation about doing a musical version of "Tales of the South Pacific." An island in the South Pacific could mean only one thing musically, and that was the sound of a steel guitar and a xylophone, or perhaps a marimba, struck with what is known as a "soft stick." This is a particularly mushy, decayed sound and one which is entirely abhorrent to me. The prospect of having to deal with it for a full evening was far from enticing.

The moment eventually arrived when we met James Michener for the first time. This, of course, was at lunch because in the theatre you are not allowed to meet anybody for the first time anywhere else. I could hardly get my martini down because I was so anxious to find out just what kind of steel guitar they used on Mr. Michener's particular island.

To my amazement and joy I found out that in this particular area of the Pacific there was no instrumental music of any kind and the nearest approach to it was simple percussion, such as drums made of hollow logs which could be beaten in the conventional way. There was also the long tubular type of drum which could be struck against the ground to produce sound, but there was no music in the accepted occidental sense of tonality.

* * *

This caused a complete shift in my approach to the problem of doing a score for the piece. I realized I could use what is known as a legitimate orchestra, that is, the same instrumental combination that one finds in symphony; smaller of course, but basically the same and with no trick instruments of any kind for atmosphere. I would also be allowed to do what I had always wanted to do by way of construction—give each character the sort of music that went with the particular character, rather than with the locale in which we found him.

Emil de Becque, for example, is an expatriated Frenchman, and I tried to invest his songs with his personality—romantic, rather powerful and not too uninvolved. (This also happens to fit a man named Pinza.) Nellie Forbush is a Navy nurse direct from a small town in Arkansas. Her musical and cultural background would have been confined to radio, a certain number of movies, and perhaps that one trip to Chicago where she saw a touring musical comedy.

This immediately did a fine thing for me as the composer. It gave me change of musical pace, and I wrote light, contemporary, rhythmic music for her. Boys in the Navy are boys in the Navy, and there's not much that you can write for them except songs that are fun for them to sing. With a little luck this makes fun for the audience, too, and provides another change of pace.

* * *

In the whole score there are two songs that could even remotely be considered "native." These are sung by a Tonkinese woman, and here I made no attempt whatever to be authentic or realistic. This music is simply my im-

pression of the woman and her surroundings in the same sense that a painter might give you the impression of a bowl of flowers rather than try to provide a photographic resemblance.

From the point of view of the composer there was another problem and perhaps an even more difficult one. In the construction of musical plays we have always been able to resort to "groups" for the development of the songs. There has always been a choral group to back up the soloist or it has been possible to follow the soloist with a dance group of one sort or another.

"South Pacific," however, is quite a serious story, and when we thought of backing up our principals with a ballet or a singing ensemble, we feared that sincerity would go out the nearest exit, and we would be back in an artificial and unemotional form. It was easy enough to say no groups, but it wasn't easy to find a substitute for them in developing the songs.

It happens that the simple direct answer is often the easiest one. We decided the only thing to do was to try to make the songs good enough and have them sung so well that they would stand on their own and need no further development. I might say it's a very interesting experience to hear Mr. Pinza sing one simple refrain and stop the show cold with it. Of course, it takes Pinza to do it. It is also equally clear now that Mary Martin needs no more help than thirty-two bars worth of words and music to hit the audience with the impact of a Diesel locomotive.

* * *

I hope this won't be construed as a rejection on my part of choral and dancing groups in the theatre. I think they are indispensable in any musical play approaching fantasy. Certainly the fantasy in "Carousel" and in "Oklahoma!" could not have existed without the help of concerted singing and dancing. But "South Pacific" is never fantastic, and it would have been hurt badly by any attempt to mix the medium of realism with that of fantasy.

There are boys and girls, and enough of them, in the play, but we have tried desperately—and I think successfully—to make them individuals rather than members of an ensemble. Thus, they are called upon to make a direct contribution to the total feeling of the play and are not interpolated figures.

The final resolution of our problem came from Joshua Logan in the extraordinary way in which he has managed to stage the songs, as though they were book and dialogue and not pleasant little interruptions in the scheme of the play. His extraordinary sense of balance has made it possible for the small values in the songs to create a large effect. He has been able to follow a rare, subdued technique, but never has he neglected showmanship or refused to allow the audience what I consider its greatest joy—that of being able to applaud.

(Reprinted by permission from the N. Y. Herald-Tribune)

HOW "SOUTH PACIFIC" WAS WRITTEN

By OSCAR HAMMERSTEIN 2ND

WHO creates a play?

As my temples become tinged with grey — only tinged, you understand—I become more and more convinced that no writer creates anything, and no good writer tries. He knows he is an agent of the world he lives in, the world of his time and of centuries before his time.

What and who created this one musical play? The libretto derives from a book, "Tales of the South Pacific," a group of stories which last year won the Pulitzer Prize for fiction. How did James Michener "create" these? Out of his head? Out of a typewriter? No. It seems he had a job in the Navy, a roving job that flew him back and forth among the islands of the New Hebrides and New Guinea groups. In these journeys he met people and found them in situations partly created by a world war. I say partly created because their reactions to these situations were determined by their characters, and their characters were moulded by their immediate environments and heredities and the history of religion and science and poetry up to the time they were born. Michener took actualities and realities and fictionized them into a group of stories, some amusing, some deeply romantic.

Next step in "creation": Leland Hayward thought these stories would make a good musical play. Next step: So did Rodgers and Hammerstein. Amusing sidelight: When negotiations were opened to acquire the rights from Michener, it was found that he lived a five-minute walk from me in Bucks County, Pennsylvania, and up to that time we had never met.

For three months, Dick Rodgers, Josh Logan and I wrote

nothing. We struggled with the problem of selection. There were so many stories we liked. We couldn't use them all. We settled finally on two: 'Our Heroine'—about a Navy nurse who falls in love with a French planter—and 'Fo' Dolla'—about a Marine Lieutenant to whom a strange old Tonkinese woman presents her seventeen-year-old daughter. We borrowed a few of our favorite characters from some of the other stories, and our next job was to combine all these into one coherent narrative. It took us a year to make this adaptation. Neither Dick nor Josh nor I wrote or produced anything else in that time. We cannot, however, say that our work was the end of "South Pacific's" creation, for the theatre is a place of complex mass collaboration, and anyone who seeks to claim sole credit for any play is a blind egomaniac.

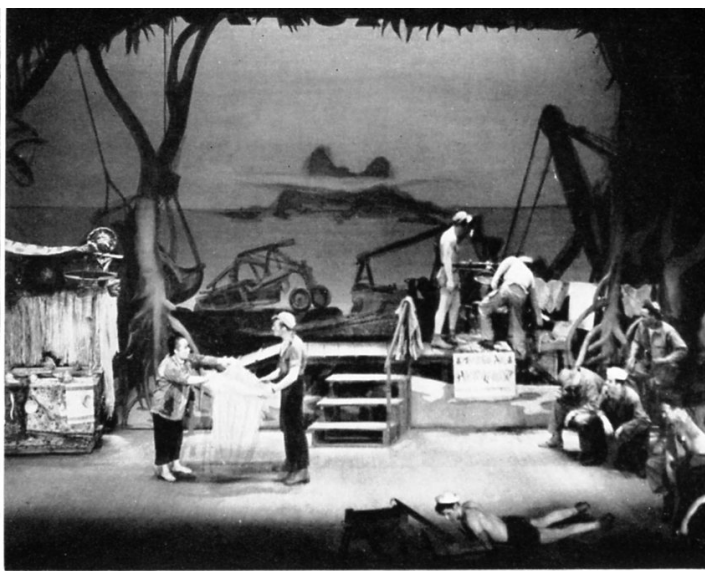
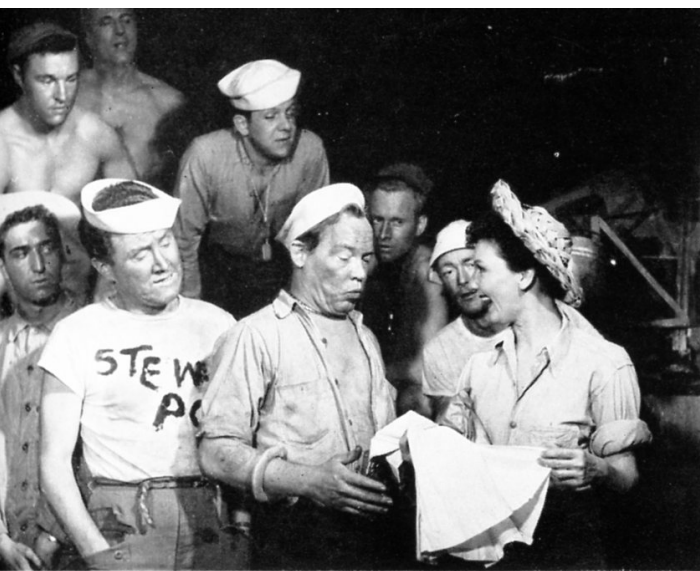
This play emerged as the combined work of the composer, the authors, the director, Mary Martin, Ezio Pinza and their supporting cast, Jo Mielziner, designer of the scenery, Elizabeth Montgomery, designer of the costumes, Russell Bennett, the orchestrator, Salvatore Dell'Isola, the conductor, and many more who must be included as sources of creation.

After all these had contributed their talents and energies, the final factor in creation was the audience. An audience must apply its composite heart and mind to a play, create it as something it believes should exist or destroy it as something it believes should not exist. So when the curtain rose on the opening night, the circle was complete.

This tale of the South Pacific, taken out of the living world and crystallized into theatrical form, was offered back to the living world for approval.

(Reprinted by permission from the Boston Post)





NEW TALES OF "SOUTH PACIFIC"

By JOSHUA LOGAN

"Bali Ha'i may call you
Any night, any day—
In your heart you'll hear it call you,
'Come away, come away.'"^{*}

These are four lines from Oscar Hammerstein 2d's lyrics in "South Pacific." Bali Ha'i will start calling you by way of Richard Rodgers' tune. Perhaps it has already started over your radio or television set or through your window from a passing whistler. This tune represents a year of all our lives—a year of work on the project of turning a book into a musical play.

"South Pacific" was developed by the mingling of ideas from various creators. The best illustration of this is the story of how Jo Mielziner inspired Oscar Hammerstein to write a lyric. Oscar had written the chorus of "Bali Ha'i," the lyric which is quoted at the top of this article, and Jo Mielziner had heard this melody played by Dick Rodgers. He got very excited and went back to his studio. He started drawing a picture of the island, Bali Ha'i, which was to be the third scene.

As he painted this little sketch he became dissatisfied, feeling that the island did not have enough mystery about it and then dipping his brush into some water, he blurred the top of this island, making it look as though it were surrounded by mist. This seemed better and he called me. "Come down and look at Bali Ha'i," he said. I called Oscar, who got into a taxi, and when he saw Jo's drawing he thought of an additional lyric for the song:

"Some day you'll see me,
Floatin' in de sunshine—
My head stickin' out
From a low flyin' cloud."^{*}

The problem of making "South Pacific" into a musical play was, first of all, to find the proper form. We felt that the story had to be told in a most legitimate way—with actors who could sing or singers who could act.

Naturally, for the part of Nellie Forbush we wanted Mary Martin. She agreed. Break number two came when we learned that Ezio Pinza had decided to give up for a time his career in grand opera.

* * *

Our songs were to be done as scenes. This is done often in musical plays and is certainly no innovation. However, in this particular play we tried to figure out ways of presenting the songs and immediately going on with the story without encores. The quick dissolve method was devised in one of the many conferences to answer this problem. A scene is never really finished in "South Pacific." There is never a blacked-out stage. We use the technique of the lap dissolve, borrowed from the movies. The next scene starts before the preceding scene is finished.

I hope our audiences will like the way music has been used to tell the story, how sometimes words have been eliminated completely both in dialogue and lyric, and how many scenes are played by the orchestra as well as the actors.

For instance, when Emile (Mr. Pinza) is trying to make up his mind whether to ask Nellie to marry him. Or when Nellie is walking to the beach and passes her friends on

their way to a dance. Mr. Dell' Isola and his orchestra are telling the story at these moments along with the actors. Also Russell Bennett, who made the orchestrations to suit the action and sometimes also to indicate the emotional content of the scenes in which there is practically no action.

As for the dances, how were they staged without a choreographer? It was very simple. To the ones who could dance, I said: "Please dance here." And for the ones who couldn't dance, I figured out pantomime for them to do. No one had to tell Archie Savage how to dance or what steps to use. I set up a situation in which a soldier hears some music and other men clap their hands in rhythm and Mr. Savage started dancing.

Myron McCormick's stomach dance is something that he learned when he was 7 years old and he's been doing ever since. I learned about his unique talent once during commencement week at Princeton when he and I were both freshmen. I traveled with Myron from one class reunion tent to another. He did his "danse du ventre" and we both got invited to free beer. This is the first time, however, he's been paid money for it.

The soft-shoe dance which opens the second act is a conception of Oscar Hammerstein's. He once was a stage manager and, as he explained to me, "dances in those days were so simple that I could put them on." So I would like to give Oscar most of the credit for this dance, especially "the hitch-kick and scissors."

The actual routine was put together by Mary Martin, who once taught tap-dancing to 300 pupils in a studio her father built for her in the backyard, back in Weatherford, Tex. My contribution to this dance was suggesting that one of the boys stand on his hands in the middle of it and then saying, "That's it."

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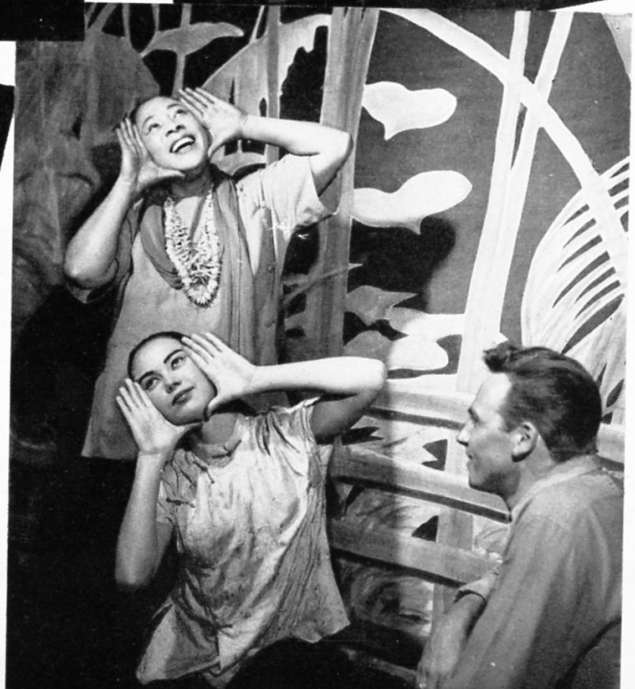
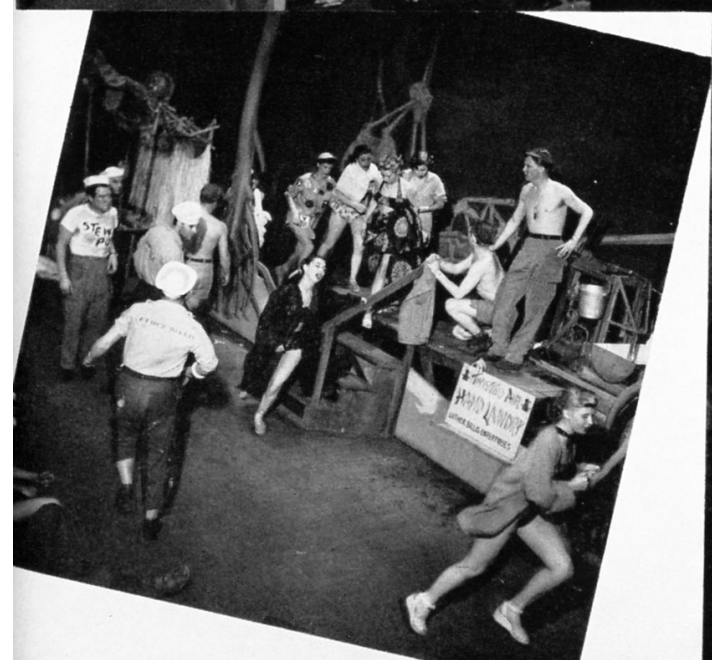
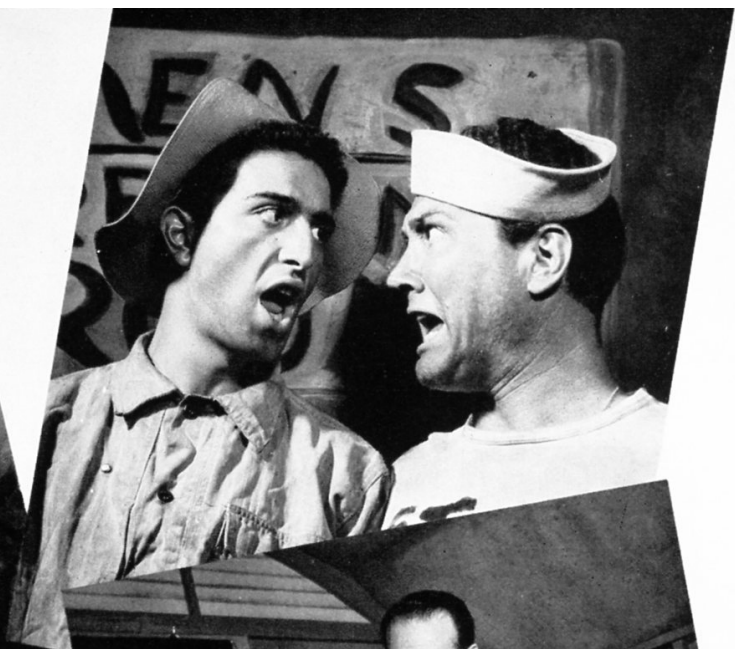
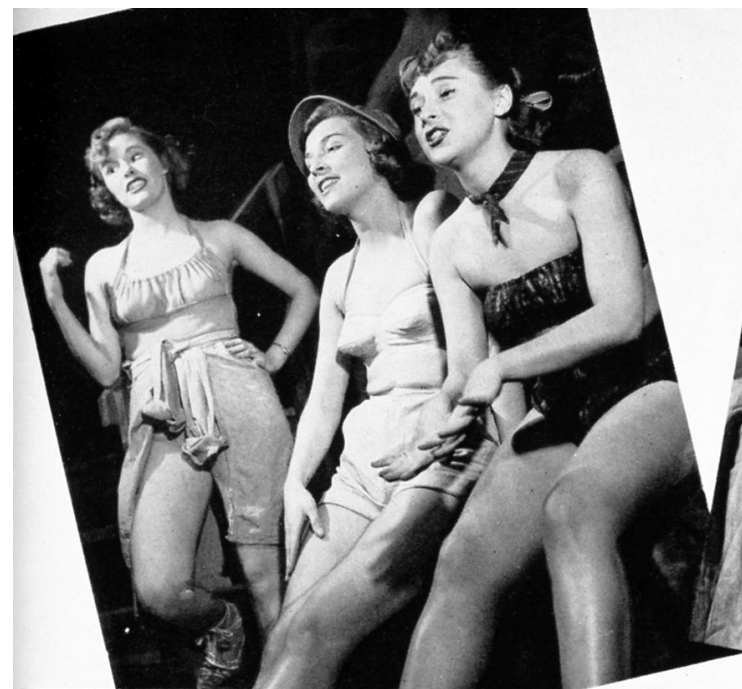
The number most people ask about is "Happy Talk," in which Betta St. John does the little finger dance, illustrating her mother's song. This was one of the last songs that Dick and Oscar wrote in the show. I took Juanita Hall and St. John and William Tabbert down to the lobby of the theatre, where we had another piano, and Juanita started singing it for me. I had had some idea in the back of my mind that Liat could be telling Joe Cable what a beautiful, lotus-eating life they could live by illustrating what her mother was singing. We had had so few opportunities in the show to indicate what kind of a character Liat was that Dick suggested to me this might be a chance to use Betta's ability to dance.

Actually, Juanita Hall started to sing and I asked Betta to place Joe Cable into a sitting position, facing her. As the words "happy talk" were sung I imagined the two of them speaking in the same rhythm of the song. This suggested the little gesture with the fingers as two mouths talking. Gestures occurred to me and to her at the same time. Within ten minutes, perhaps even less than that, the entire number was finished. Betta worked out the little dance from the gestures in the song. The next day the mother joined her in the gestures during the last chorus.

Mary Martin thought of washing her hair onstage one day last summer. This made Oscar think of a lyric called "I'm Gonna Wash That Man Right Outa My Hair."

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IT COULD HAVE HAPPENED

By JAMES A. MICHENER

Author of the Pulitzer-Prize Winning "Tales of the South Pacific"

THE poorest justification of any work of art is this: "But it's a true story!" That phrase should never be used, because it is totally irrelevant. Art is essentially an untrue story. That's why people enjoy it, because it heightens the truth. By its selective emphasis, art shows us what we ourselves might never otherwise have seen.

And yet when one spends a lovely evening in the theatre, the question naturally arises: "Was that all a pipe dream?" "South Pacific" is especially open to that question, for more than a million Americans have recently seen that strange and unforgettable part of the world. And they will undoubtedly compare what they saw with what I saw before I wrote "Tales of the South Pacific," the book from which the musical play, "South Pacific," was fashioned.

Let me reply to the questions with a paradox. Not one thing in the book was true, yet it was all true. By this I mean that no person in the book is fashioned after a real person. No island is exactly as it was. No incidents happened precisely as I have recounted them. There was no Operation Alligator, no Kurallei invasion, no Navy nurse from Little Rock, Arkansas, no French planter who had killed a man.

And yet there is absolutely nothing in the book for which I did not myself have first-hand evidence. I knew one operation intimately. I knew a hundred nurses as wonderful and winning as the one I described. I traveled many miles across the sea with French planters, and I lived on forty-nine different islands. There were Tonkinese women exactly like Bloody Mary, and with her habits, too. There were establishments like Emile de Becque's, not far from Guadalcanal, where the food surpassed that in most New York restaurants.

Therefore, "South Pacific" itself is—in this sense—true. Messrs. Hammerstein and Logan have done such a superb job of joining their material onto the fragments I provided that none of the new parts does the least violence to the truth of the original. Specifically, Emile de Becque might well have gone behind the enemy lines. I knew dozens of men like him who did, and our Government recognized them for their heroism. Specifically, human heads were sold as souvenirs. Specifically, enlisted men and officer nurses did get together once in a while to put on entertainments. In fact, there is only one segment of "South Pacific" for which I cannot personally vouch. Luther Billis, in the musical, falls out of a PBX. I never

saw that happen, but I am bitterly provoked that I didn't think of that incident. It's exactly what Billis would have done.

All right. So far so good. But what about the girls?

There were a hundred Nurse Nellie Forbushes. There were many Liats. The explanation is this. Men who served in absolute hell-holes like Ulithi, Kwajalein, Bougainville, Tarawa, and Iwo Jima will know that Nellie and Liat were not there. Those were the dreadful islands, and one would willingly forget them. Most American men served on such islands, the accidents of war having taken our troops northward to the worst fighting terrain in the world.

But there were those who also served on Bora Bora, north of Tahiti, where a hundred Liats lived; on Aitutaki, on Tongatabu, and particularly on British Samoa. Those men will know that there was no invention in this story. There were, in fact, islands of the Pacific so utterly beautiful, populated with fair people so enchanting to know, that no romance could properly describe the quality of emotion felt by our men upon those islands. The tragedy of Liat and Joe Cable was lived out by real people on Aitutaki and Bora Bora and New Caledonia, and repeatedly on Samoa.

There were marriages, too, many of them. They were poignant affairs, supervised by chaplains while gruff senior officers swore it was a bunch of rot and nonsense. But the marriages did take place.

I wrote "Tales of the South Pacific" to capture in the moment of truth as I experienced it the sights and smells and emotions and memories of a strange, sometimes forbidding, and always fascinating world. I was sure that many men, when they returned to their homes, would want a record of what they had seen but had not bothered at the time to remember. What you saw on the stage tonight could have happened. The testimony of several hundred the moment of truth as I experienced it the sights and men who have written to me attest to that.

To see the long-past events spring alive to the music of Richard Rodgers, the tender appreciation of Oscar Hammerstein, and the exactly right humor of Joshua Logan is a vivid experience. Even if the entire story had been made up out of my addled head, seeing it unfold with Mary Martin and Ezio Pinza would convince me that it ought to have happened, even if it didn't.

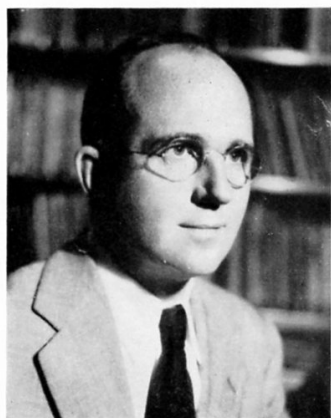
But I assure you once more: There is not one piece of truth in this play, yet it is all true.

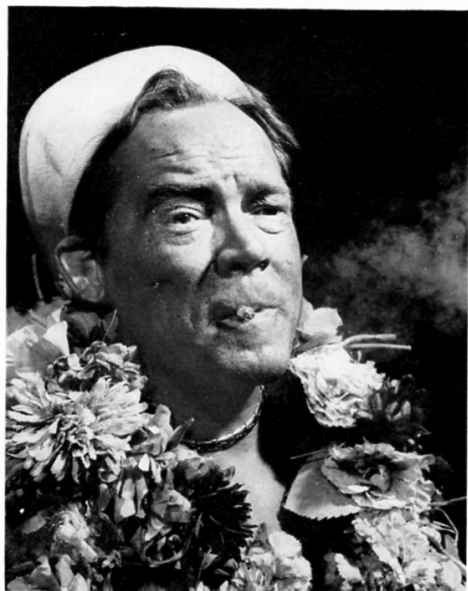
JAMES A. MICHENER

James A. Michener was born in New York City on February 3, 1907. He was graduated from the Doylestown, Pennsylvania, public schools, Swarthmore College, and the Colorado State College of Education, attended the University of Pennsylvania, the University of Virginia, Ohio State University, Harvard University, the University of St. Andrews in Scotland, and the University of Siena in Italy. In addition to all this, he engaged in research work at the University of Salamanca in Spain.

He worked at numerous jobs during his school years—newspaper reporter, drug-store clerk, amusement park employee, hotel handyman. During the war he served in the United States Navy. He has, as he says, written "professional educational books, with lots of footnotes."

In 1947 he won the Pulitzer Prize for his novel "Tales of the South Pacific." His new novel, "The Fires of Spring," was published by Random House on February 7.





Myron McCormick

Mr. McCormick shares theatrical memories with Joshua Logan that go back to their college days. Both Princeton men, they played comedy roles together in a Triangle show called "The Tiger Smiles," written and directed by Mr. Logan. Also at Princeton, where he earned a Phi Beta Kappa key, Mr. McCormick became involved with a group of talented and ambitious young men, among them Jose Ferrer, James Stewart, Bretnage Windust and the same Mr. Logan, some of whom later founded the University Players at a summer theatre in Falmouth, Mass. Here his colleagues in the acting company included such promising youngsters as Henry Fonda, Margaret Sullivan, Mildred Natwick and Barbara O'Neal. But his experiences in show business antedate Princeton by many years. His career began at the age of eleven, when he joined a traveling medicine outfit owned by Mr. and Mrs. Bartone, who were staid next-door neighbors in his native Albany, Ind., in winter but, come spring, took to the road with their Wonder Show. One summer vacation, during which he did walk-ons between his duties as ticket taker and errand boy, settled his future. He has been an actor ever since, although his efforts at Muncie High School and New Mexico Military Institute were necessarily of an amateur nature. Mr. McCormick made his Broadway debut in "Carry Nation," and has played important parts in "State of the Union," the original production of "Yellow Jack," "Winterset," "The Wingless Victory," "The Damask Check," "Soldier's Wife" and many other productions. He was most recently seen in "Joy to the World." His films include "Winterset," "One-Third of a Nation," "Fight For Life," "Jig Saw," and "China Girl."



Juanita Hall

In Ziegfeld's production of "Show Boat," Marc Connelly's "The Green Pastures," and many other shows, Miss Hall has won distinction as an actress and a singer. It was during her connection with "The Green Pastures" that she became associated with the Hall Johnson Choir, both as soloist and associate director. She later founded the Juanita Hall Choir and, through her work with this group and her radio appearances with Norman Corwin, Kate Smith, Rudy Vallee and the Theatre Guild of the Air, established a national reputation. Miss Hall played the Mango Woman in "The Pirate," with the Lunts; sang the watermelon cry in "Sing Out, Sweet Land!," acted the role of Leah in "St. Louis Woman," and was seen in the musical version of "Street Scene," the New York City Theatre Company's production of "S.S. Glencairn," and in "Deep Are The Roots." She is noted for her interpretation of American folk songs and especially a group of lyric blues written for her by the poet Langston Hughes to music of Herbert Kingsley. Miss Hall, who began her work on the stage at the age of fourteen, later studied at the Juilliard School of Music.



William Tabbert

Since his honorable discharge from the U. S. Army, Mr. Tabbert has been the singing lead in five Broadway productions — "Three To Make Ready," "Billion Dollar Baby," "Seven Lively Arts," "Follow the Girls" and "What's Up." The young tenor, who is a native of Chicago, studied in that city with Charles Keep and Anna Fitziu and made his debut in 1939 at the Civic Theatre in a production of "Little Women" under the auspices of the Chicago Opera Association. The following year he was a member of the Chicago Opera chorus and sang small roles, and in 1941 he toured in "Blossom Time." He returned to Chicago to appear at "Chez Paris" and take part in a concert version of "Don Pasquale" presented by the Illinois Symphony Orchestra under Leo Kopp. After singing in "La Traviata" with the Akron Civic Opera Company he rejoined the Chicago Opera, doubling as a defense worker at the Carnegie Steel Mills. He also was often heard at Chicago's famous Grand Park concerts. Mr. Tabbert starred with Patrice Munsel on the Prudential Hour in the spring series of 1945, and has filled many other important radio dates.



Betta St. John

Miss St. John followed Bambi Linn in the role of Louise, Barker Billy Bigelow's young daughter, in Rodgers and Hammerstein's "Carousel." Miss St. John had just turned sixteen when she was signed to play (and dance) the part, in which she has made her only previous and, it should be added, successful appearance in the theatre. A native of Los Angeles, she has, however, grappled with the movie cameras on no fewer than eleven occasions. But the roles she played, she says, were "too insignificant to mention."

Martin Wolfson

Last season Mr. Wolfson played Dr. Denning in "The Cup of Trembling," which starred Elisabeth Bergner. He is a member of the group that made history in Grand Street some years ago, when the Neighborhood Playhouse, with such productions as "The Grand Street Follies," tempted theatregoers into making the long voyage downtown. Following that experience, Mr. Wolfson saw the country from coast to coast as a player in the touring company of "Gentlemen Prefer Blondes." On his return, he worked for the Theatre Guild, first in "The Glass Slipper" and later in "Faust" and a revival of "R.U.R." Some of the names at the top of the Guild playbills, aside from the perennial Lunts, then included Edward G. Robinson, Sylvia Sydney and Sydney Greenstreet. Since that time Mr. Wolfson has given an admirable account of himself in a variety of character roles in "Counter Attack," "Brooklyn, U.S.A.," "Ladies and Gentlemen," starring Helen Hayes; "Counsellor-at-Law," one of Paul Muni's favorite vehicles; "Correspondent Unknown," "Black Pit," and the Group Theatre's "The Gentle People." He is one of the busiest men in radio, and also has found time to make a best-selling children's record, "The Little Fireman."



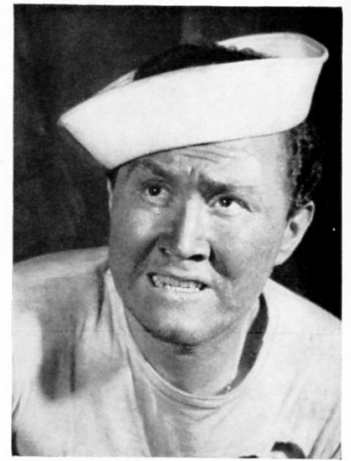
Harvey Stephens

Mr. Stephens was one of the leading men who enjoyed long leases on the charming living-room, bedroom and kitchenette apartment in which "The Voice of the Turtle" was played for years at the Morosco Theatre. He moved there from the Music Box, almost next door in Forty-fifth Street, where for a full season he had been Ruth Gordon's vis-a-vis in her own "Over 21." Before that he had been seen on Broadway in three Gilbert Miller productions—"Dishonored Lady," with Katharine Cornell; "Tomorrow and Tomorrow," with Herbert Marshall and Edna Best, and "The Animal Kingdom," with Leslie Howard—and many other plays. Born in Los Angeles, Mr. Stephens grew up in the movie colony, but it was many years before he became active in pictures. The son of a mining engineer, he was expected to enter the same profession and studied to that end at U.C.L.A. He spent his summer vacations in the mines, but after a couple of years left school to become an actor. He started his career as a bit player in Walter Hampden's touring Shakespearean company and later came to New York with the actor-manager's production of "Cyrano de Bergerac." Following some years in stock, he returned to Broadway. When he had made his mark here, he was called to Hollywood, where he has played in numerous films.



Henry Slate

With his brothers, Sid and Jack, Mr. Slate formed the Slate Brothers vaudeville act. The Slates played in literally hundreds of variety theatres and night clubs in this country, Europe and South America, and were invited to appear before King George VI in a program arranged in connection with his coronation. While in the Army, Henry and Jack were responsible for much of the comedy in Moss Hart's "Winged Victory." The brothers, including Sid, have also been featured in such legitimate shows as Earl Carroll's "Vanities," George White's "Scandals," and Lou Holtz's "You Said It"; in the films "College Swing," "Show of Shows" and the screen version of "Winged Victory," and on the Rudy Vallee and Theatre Workshop radio programs.



Archie Savage

Both as dancer and choreographer, Mr. Savage has achieved a record that would fill a brochure all by itself. His lazy, graceful steps most recently amused the customers in "Finian's Rainbow" and "Beggar's Holiday." Before that, he had contributed his talents to "Pins and Needles," the Cuban Village at the World's Fair, "Cabin in the Sky," in which he danced with Ethel Waters; "Four Saints in Three Acts," Orson Welles' Federal Theatre Production of "Macbeth," the opera version of "The Emperor Jones" at the Metropolitan, and Katharine Dunham's first New York concerts, at which he served as the star's partner. He staged the dances for the picture version of "Cabin in the Sky," and has played in such films as "Carnival of Rhythm," "Tales of Manhattan," "Jon Mil's "Jammin' the Blues," and "Broadway Rhythm," in which he danced with Lena Horne. He has headed his own dance group on the Coast, and staged dances and musical numbers for revues both here and in California.



Fred Sadoff

Mr. Sadoff makes his Broadway debut in "South Pacific." He is a graduate of the Neighborhood Playhouse School, where he studied with Sanford Meisner and Martha Graham, and has also received some of his training under Lee Strasberg. Before the war he worked for five seasons in summer stock companies, the directors of which assigned him to a variety of characters wide enough to include both Orestes in "The Eumenides" and Chico in "Seventh Heaven."



Don Fellows

After receiving his B.A. degree from the University of Wisconsin, Mr. Fellows came to New York in October, 1947. His education had been interrupted by the war. With a diploma from the Merchant Marine Academy at Kings Point, N. Y., in his pocket, he sailed as third mate and then as second mate until he re-entered the University. During his time at sea he spent a considerable period in the locale of "South Pacific." His naval apprenticeship in the theatre was served as a sailor in "Mister Roberts."

* * *

Lack of space prevents the inclusion of the biographies and photographs of many other talented members of the cast, among them Dickinson Eastham, Sandra Deel, Alan Gilbert, Musa Williams, Thomas Gleason, Richard Silvera, Henry Michel, Biff McGuire, Roslyn Lowe, Karen Lewis, Bill Dwyer, Jim Hawthorne, Jack Fontan, Beau Tilden, Jacqueline Fisher, Bernice Saunders, Gloria Meli, Mardi Bayne, Christina Lind, William Ferguson, Helena Schurgot, Mary Ann Reeve, Chin Yu, Barbara Luna, Michael de Leon, Noel de Leon, Eugene Smith, and Richard Loo.





Jo Mielziner

Jo Mielziner, who designed the settings and devised the lighting for "South Pacific," first appeared on Broadway as a bit player in a Theatre Guild production called "The Failures" at the Garrick Theatre in November, 1923. In the intervening 26 years he has become one of the theatre's most respected and honored scenic craftsmen. He has designed the settings (and in many cases, the costumes) for 175 Broadway productions—of all types and encompassing many moods. Born in Paris, he received much of his early art training at the Pennsylvania Academy of Fine Arts in Philadelphia. He was a Marine in the first World War, and a Major, specializing in camouflage, in the second. He was commissioned to design the setting for the first United Nations meeting in San Francisco and is now designing a modern theatre for Pittsburgh. Recent productions designed by Mr. Mielziner include "Mister Roberts," "Anne of the Thousand Days," "Death of a Salesman," "Dream Girl," "Street Scene," "Happy Birthday," "Another Part of the Forest," "Finian's Rainbow," "Allegro," "A Streetcar Named Desire," "Command Decision" and "Summer and Smoke."



Original Costume Sketches by Elizabeth Montgomery of Motley.

Motley

Motley is actually three people—Elizabeth Montgomery, Sophia Harris and Margaret Harris. They have designed over 100 productions—settings or costumes or both—since 1932, when John Gielgud gave them their first major designing assignment with his Oxford production of "Romeo and Juliet." The Motley designers were introduced to America in another "Romeo and Juliet," the Laurence Olivier-Vivian Leigh production of 1940. Over the past eight years in the U. S., plays and ballets with designs by Motley have included "South Pacific," "Anne of the Thousand Days," "The Three Sisters," "The Doctor's Dilemma," "Lovers and Friends," "The Tempest," the Gertrude Lawrence-Raymond Massey "Pygmalion," "Hope for the Best," the Theatre Guild's revival of "He Who Gets Slapped," "A Bell for Adano," and Ballet Theatre's "Three Virgins and a Devil," "Tally-Ho" and "Dim Lustre." In England and in this country the Motleys have sketched for the films, among them "That Hamilton Woman," "Great Expectations" and "So Evil My Love."

Salvatore Dell' Isola

Salvatore Dell' Isola, musical director of "South Pacific," started his career as a "wunderkind." A violinist of marked talent and technical prowess at an early age, he played his first season as a boy of twelve in the orchestra of the opera at Salerno, Italy.

Since then, Mr. Dell' Isola has not known an idle week. He was a member of the Metropolitan Opera orchestra for ten years. Before wielding the baton for musical shows, he had conducted for RKO for eight years. He was on tour with the National Company of "Oklahoma!" for more than two years, then sailed for London to conduct the same Rodgers-and-Hammerstein masterpiece in the British capital. He returned to this country to swing the stick for "Allegro," his most recent job before being engaged for "South Pacific."

Mr. Dell' Isola last May conducted the Carnegie Pop Concert on Rodgers-and-Hammerstein night. He has directed grand opera at the Academy of Music in Brooklyn, at the Hollywood Theatre in New York, at the Mosque in Newark and in many other cities. He has also conducted a Naumberg Memorial symphony concert in Central Park.



Robert Russell Bennett

Robert Russell Bennett, the distinguished composer who arranged the orchestrations for "South Pacific," has received many coveted honors in the musical world. The recipient of a Guggenheim Fellowship, he studied in Paris, Berlin and London. His symphonic works, "Abraham Lincoln" and "Sights and Sounds," won awards in the R.C.A.-Victor Contest of 1930; his opera, "Maria Maliban," was produced in 1945 by the Juilliard School of Music, and the League of Composers and the Columbia Broadcasting System have commissioned him to write orchestral works. Among his other compositions are "A Charleston Rhapsody," "Concerto Grosso" and "The Four Freedoms Symphony." Mr. Bennett, who has orchestrated many Broadway musicals, is a prominent figure in radio network productions.





Praise for SOUTH PACIFIC

"'SOUTH PACIFIC' will run forever!"

—WALTER WINCHELL

★ "A masterpiece. One of the greatest musical plays in the history of the American theatre. Mary Martin is delightful and utterly darling. Pinza is superb."

—RICHARD WATTS, JR., *N. Y. Post*

★ "Will go down in theatre history. In the show, superbly directed by co-author Joshua Logan, Miss Martin, at her peak as singer, dancer and actress, becomes one of the stage's really great ladies. Pinza, the finest opera basso alive, both acts and sings beautifully."

—*Life Magazine*

★ "Rhapsodically enjoyable. Richard Rodgers, Oscar Hammerstein 2nd and Joshua Logan have written a magnificent musical play. Everything the authors have put their hands to is perfectly wrought. Ezio Pinza's bass voice is the most beautiful heard on Broadway in an eon or two."

—BROOKS ATKINSON, *N. Y. Times*

★ "Pearls, pure pearls. A show of rare enchantment. Miss Martin has never been more appealing and gay. Her portrayal of a Navy nurse is magnificent. Logan's direction is superb."

—HOWARD BARNES, *N. Y. Herald-Tribune*

★ "'SOUTH PACIFIC' is stunning. Mr. Rodgers has written exhilarating song hits. Mr. Hammerstein's lyrics were never sharper. Mary Martin, completely captivating, festive, delightful, gives the best performance of her career. Pinza asserts himself as a romantic actor and sings magnificently."

—WARD MOREHOUSE, *N. Y. Sun*

★ "This is the ultimate modern blending of music and popular theatre. Mary Martin achieves a new heaven for herself with an authoritative versatility nobody can equal. Ezio Pinza, one of grand opera's greatest, proves a past master at this sort of theatre."

—WILLIAM HAWKINS, *N. Y. World-Telegram*